

SECTION IV. N°8

CHARLES HALLÉ'S  
PRACTICAL  
*Pianoforte School.*

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THREE  
STUDIES IN F. C AND A.

BY

D. SCARLATTI.

*Ch. H.*  
PRICE 5/-

ENT. STA. HALL

FORSYTH BROTHERS,  
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*Cross Street and South King Street, Manchester.*

# P R E F A C E.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a constant guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

*Two Metronome marks* will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLE.

# DAILY EXERCISES.

1

Each repeat to be played twelve times without stopping.

M. M. ( $\text{♩} = 96$ ) ( $\text{♩} = 132$ )

M. M. ( $\text{♩} = 76$ ) ( $\text{♩} = 100$ )

## THREE STUDIES.

N° 1. in F major.

M. M. ( $\text{♩} = 144$ ) ( $\text{♪} = 63$ )

Allegro.

D. SCARLATTI.

M. M. ( $\text{♩} = 144$ ) ( $\text{♪} = 63$ )

D. SCARLATTI.

Allegro.

*(ff)*

*f*

*p*

*f*

*p*

*a*

*b*

*c*

*a*

*b*

*c*

c *hr*

*dol.* + 1 2

( )

4

4

4

4

e 2 1 2 3

+ 1 2

+ 2 1

( )

4

4

4

4

4

4

4

4

f ( )

b

3 2 1

+ 1 2

*sf*

4 2 +

+ 1 2 + 1 2

+ 1 2

3 2 1

*dim.*

4

4

4

4

2 1 +

+ 1 2

*p*

4 + 2

+ 1 2

+ 1 2 3 *hr*

1 ( )

4 +

2

4 2 3

*f*

+ 2 3 + 1 2 + 1 2

+ 2 3 + 1 2

+ 2 3 + 1 2

+ 2 3 + 1 2

( ) *sf*

4

4

4

4

4

g + 1 2 3 2 1

*ff*

(*sf*)

*sf*

4

4

4

4

3 2 1 4

+ 1 2 3 2 1

(>)

4

4

4

4

4

d 2 1 2 1 + 1 +

e 2 3 2 1 2 3 1

f 2 1 2 3 1 2 1 +

g + 1 2 3 2 3 2 1

This page contains six staves of musical notation for piano, starting with measure 4. The notation includes various dynamics such as *p*, *f*, *cres.*, and *hr*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *(>)* and *L* are also present. The music consists of six staves, each with a treble clef and a bass clef, and includes measures 4 through 10. Measure 4 starts with a dynamic *p* and a forte dynamic *f*. Measures 5-6 show a transition with dynamics *p*, *f*, and *cres.*. Measures 7-8 continue with complex rhythmic patterns and dynamics. Measure 9 features a dynamic *p* followed by *cres.*. Measure 10 concludes the page with a dynamic *p*.

Sheet music for piano, page 5, featuring six staves of musical notation. The music is divided into sections by brace lines. The first section (measures 1-4) starts with dynamic *f*, followed by *p*, *m*, and *f*. The second section (measures 5-8) starts with *p*, followed by *cres.* and *sf*. The third section (measures 9-12) starts with *n*, followed by *ff*, *(sf)*, *(sf)*, *(poco rit.)*, and *sf*. The fourth section (measures 13-16) starts with *m* and *n*.

**Section IV № 8.**

## Nº 2. in C major.

M. M. ( $\text{d} = 108$ ) ( $\text{d} = 152$ )

Vivace.

*a*  $\text{hr}$  1 2  
2 3 1 +  
L

*b*  $\text{hr}$  1 2  
4 2 + 4 2 +  
*cres.*

*f* 3 1 + 3 1 + 3 1 + 3 1 +  
*dim.*

*R* 1  
4 1 + 4 2 + 4 2 + 3 1 +  
L

3 1 + 3 1 + 3 1 + 3 1 +  
*cres.*

*a*  $\text{hr}$  1 2  
4 2 + 4 2 + 4 2 + 4 2 +  
*dim.*

*p* 4 2 + 4 2 + 4 2 + 4 2 +  
*cres.*

*c*  $\text{hr}$  2  
3 1 + 3 1 + 3 1 + 3 1 +  
*cres.*

*d*  $\text{hr}$  2  
3 1 + 3 1 + 3 1 + 3 1 +  
*f* 4 1 + 4 2 + 4 2 + 4 2 +

*a* 2 3 2 1 2 3  
*b* 2 3 2 1 2 3  
*c* 2 3 2 1 2 1  
*d* 2 3 2 1 2 1

4/2 : 4/2 : 4/2 : 4/2 : 4/2 *p*

*c* *hr* 2 : 1 : ( *hr* 2 ) : *cres.* : *d* *hr* 2

*f* (cres.) : *f* hr + 1

*g* *hr* 2 1+ : *h* *hr* 2 1+ : *i* *hr* 2 1+

*dim.*

*p* 3 1+ : 4/2 : 4/2 : 4/2 : 3. 2, 1. 2, 3. 2

5 : 5 : 5 : 5 : 5

### Nº 3. in A major.

M. M. ( $\text{♩} = 96$ ) ( $\text{♩} = 126$ )

## Allegro vivace

Sheet music for Allegro vivace. The music is written for two staves, treble and bass, in common time (indicated by 'C'). The key signature is one sharp (F#). The tempo is Allegro vivace. The music consists of eight measures. Measure 1 starts with a forte dynamic (f) in the treble staff, followed by a dynamic (sf) in parentheses. Measure 2 shows a transition to a new section with a different harmonic progression. Measures 3-4 continue this pattern. Measures 5-6 show a return to the original key and harmonic structure. Measures 7-8 conclude the section with a final dynamic (f).

The image shows page 9 of a piano sheet music score. The music is arranged in six staves, each with a treble clef and a key signature of two sharps. The first three staves begin with a dynamic of *p*. The fourth staff starts with *cres*, followed by a dynamic of *f*. The fifth staff begins with *(sf)*, followed by *ff*. The sixth staff concludes with a dynamic of *1* and *2*. Each staff contains complex patterns of eighth and sixteenth notes, often grouped by vertical bars with fingerings such as 1, 2, 3, 4, +, and 1, 2, 3, 4. The music includes several slurs and grace notes.

Sheet music for piano, Section IV No. 8, page 10. The music consists of five staves of musical notation with various dynamics and performance instructions.

**Staff 1:** Treble clef, key signature of two sharps. Dynamics: ***ff***, ***p***. Fingerings: 1 1 1, 1 1 1, + 1 2 1, + 4 + 3, + 1 2 1, + 4 + 3.

**Staff 2:** Treble clef, key signature of two sharps. Dynamics: ***cres.***, ***ff***.

**Staff 3:** Treble clef, key signature of one sharp. Dynamics: ***p***, ***cres.***.

**Staff 4:** Treble clef, key signature of one sharp. Dynamics: ***f***, **(dim.)**, **(p)**.

**Staff 5:** Treble clef, key signature of one sharp. Dynamics: ***cres.***. Fingerings: 3 2 1, + 4 + 3, + 1 2 1, + 4 + 3, + 1 2 1, + 4 + 3.

The image shows a page of sheet music for piano, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). Both staves feature complex fingerings and slurs. The top staff includes markings like '+ 2 3 4', '+ 4 + 3', 'cres.', and '3 2 1'. The bottom staff includes markings like '+ 1 2 3', '+ 1', '2', '3 2 1', and '+'. The music consists of six measures.

A musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of two sharps. It features a dynamic marking 'ff' and contains a sixteenth-note pattern with various performance markings such as '1', '2', '3', '4', '+', and diagonal strokes. The bottom staff uses a bass clef and a key signature of one sharp. It features a dynamic marking 'V' and contains a similar sixteenth-note pattern with performance markings. The music is divided by vertical bar lines.